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The Beach Boys

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BEACH
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STOMP

- THE RAWTHORNE NOTES
- JAN & DEAN DISCOGRAPHY
- LP TRACK LISTINGS
- QUIZ



BEACH BOYS FAN MAGAZINE
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Boys: The Spirit of America
and Leaf is a revised version of
1975 biography of the popular
with a discussion of Be-

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CELEBRATION

A little late due to wedding commitments, Mike Love only makes is back in time to salute the hundred and first issue of Stomp.



BEACH
BOYS
STOMP

- BRIAN'S MOM-B-B PRODUCTIONS
- 1975 WEMBLEY CONCERT
- NEWS OF HIS VISIT
- QUIZ



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BEACH BOYS STOMP

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Subscription Rates

(per six issues)

United Kingdom	£10.00
EEC and Europe	£12.00
United States	£15.00
Japan and Australia	£16.00

All IMO's, Postal Orders and cheques to be made payable to BEACH BOYS STOMP and sent to STOMP address please.

Overseas Renewals

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So it's business as usual. Hurry up and wait. And there's always the music, and always will be the music, as long as there's a summer. I heard "Wouldn't It Be Nice?" on the radio this morning, for about the 2756th time... and damn if it didn't (a) make me smile, (b) sound great and (c) sound so absolutely right. New music would be nice - it might even be great stuff - but if it never happens, hey, that's OK,

EDITORIAL

Summer's here and the time is right for... wondering just what our Boys are up to right now. According to Bruce Johnston the Beach Boys will be out on tour in the US "All Summer Long". Still doing the accoustic segment and still sounding very good by all accounts.

Given that the whole of last year was dominated by The Box and it's excellent reception (spiced in the UK by some excellent gigs), anything short of an outstanding new album would seem anti-climactic. Hopes were raised in some quarters by the 'unplugged' segment of some late 1993 shows - was a similarly constituted album to follow? After all, hadn't BJ himself proposed such an idea? Still waiting, Bruce... And what about the Rarities 'set mentioned in The Box booklet? Well, internal upheavals at Capitol put a block on that (although not derailed it completely) and, whilst there is a 1994 archive-ish project tentatively scheduled, the final say-so rests with the band... so don't hold your breath for that one either.

And then there's Brian: can no news really be good news? Depends on your definition of good news - a healthy BW recording when, what and with whom he wants to record... or product? That you subscribe to this magazine should answer that question.

there's an awful lot already out there. Time to stop being greedy and realise how lucky we are and have been. After all, we could all be George Michael fans...

Much to Roy and Mike's horror the Convention is coming around again much too fast for our liking. But plans are afoot for a low key friendly get together.

Please note the different address to send to for tickets, and don't forget the stamped, addressed envelope. Hope to see as many of you as possible on the day. September 17th, probably the most important day in the UK Beach Boys fans calendar.

After one hundred issues STOMP is now down to four issues per year. Please be patient if a new issue does not arrive during the proposed months. We will get the mag out when we can, hopefully without the pressure we were under when it was bi-monthly.

And finally, belated birthday greetings to Brian - 52 on June 20th and Bruce - 52 on June 27th.

AGD & MIKE

-o-o-

BACK ISSUES AVAILABLE: 63 / 64 / 66 - 69 / 72 - 74 / 76 / 77 / 79 - 84 / 86 - 95 / 97 - 100.
£2.00 per copy - Overseas add 50p per copy.

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CONVENTION

1994

Saturday 17th September

VISITATION PARISH CENTRE
GREENFORD

Noon to 6 p.m.

TICKETS £5 each



Beach Boys Stomp



Applications for tickets can now be accepted Cheques payable to "Beach Boys Stomp" and enclosing a stamped/self addressed envelope of a minimum size of 6" x 4" to:

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Middlesex HA3 7RE.

Please do not send any correspondence to

P.O. Box 103, FARNHAM

rhb

DETAILS REGARDING THE

16TH CONVENTION

SATURDAY 17TH SEPTEMBER 1994

TICKETS: A major change this year is that tickets are available only from the Beach Boys Stomp editorial office at the address given over. Please do not send any correspondence to PO Box 103. Tickets are £5 per person until 31st August. After this date they become £10 each, any applications postmarked after the 31st will be returned for the balance if necessary. Tickets will not be available at the door. There are 350 tickets for sale. NO REFUNDS.

BADGES: Convention custom now demands that there shall be available to the first 200 people through the door a commemorative badge.

ENTRY: As in the past the door will open at 11.00 am. Table holders are allowed in at 10.00 am and may have one assistant with them. Refreshments should be available throughout the day.

TABLES: Twelve units are available for hire. This year sees a major change in that tables have to be applied for via a written agreement. This is obtainable from the editorial office with an SAE. In order to be eligible you must have maintained a consistent subscription over more than 18 issues. Tables are £17.50 each to previous stallholders. £22.50 to first time applicants. However, to all applicants dated after 15th August they are £35.00 each. Approximate size is 4ft x 2ft.

ANYONE WISHING TO SELL OR TRADE ANYTHING MUST HAVE A TABLE.

RAFFLE: This year though we may not have the usual maximum of 24 prizes we hope they will be, nonetheless, an interesting bunch of goodies.

AUCTION: Items for this event have not yet been decided - you'll have to wait and see!

VIDEOS: A return of the screen for 1994 by popular demand as there are one or two interesting pieces of tape in the vault.

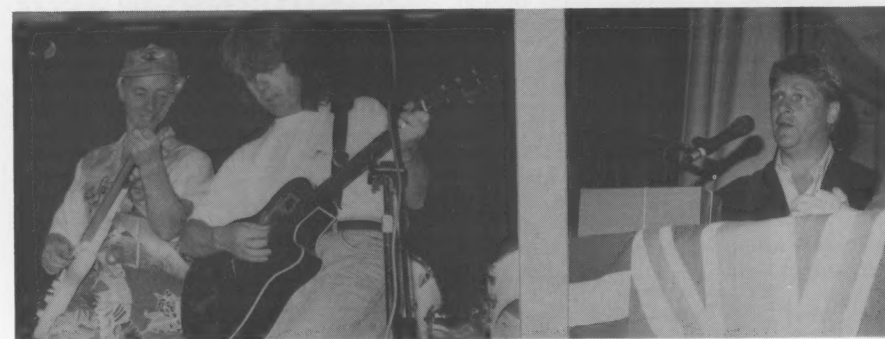
ENTERTAINMENT: For some twenty minutes or so we are all going to be delighted by Sean Macreavy.

PHOTOGRAPHY: For any form of commercial publication, for or in any magazine is strictly forbidden. Permission can only be obtained in writing from STOMP magazine.

LOCATION: The full address is: Visitation Parish Centre, adjoining 358 Greenford Road, Greenford, Middlesex. Public transport is very good with number 92 bus running from Greenford Station to outside the Centre.

NOTE: The organisers reserve the right to make any adjustments or alterations concerning the proceedings they deem necessary.

MIKE GRANT & ROY GUDGE



A couple of reminders from Convention '93
Graham Hicks & Tony Rivers Andy Paley



players
Gerry Beckley * keyboards, bass, drum/percussion
programs, guitars, mandolin, harmonica, vocals
Dewey Bunnell * guitars and vocals
Mark Lindsay * rhythm and lead guitars, lap steel, and
background vocals
Carl Wilson * background vocals
Chip Davis * string arrangements/orchestrations
Joey Guilia * congas, percussion
John Boylan * additional programming

Carl with America



Carl Wilson
Photo by Chris Phillips

DARK SIDE OF THE TUNE

Back in the 1970's I was a regular NME reader - every Thursday morning I would head straight for the local newsagent on the way to school (6th form). By 1975 I was taking daily, dull, bus journeys into Birmingham city centre, so Thursdays with an NME to look forward to was a bit of relief.

21 June 1975 - the bus journey could have lasted all day *The Last Beach Movie* - four whole sides on Brian Wilson and supporting cast. This was no ordinary Beach Boys story. This was investigative journalism by the very hip, Nick Kent. The astounding revelations in his 30,000 word essay/interview/biography, call it what you like, spread over three weeks, was totally gripping and somewhat shocking! I didn't read it just once or even twice. This was a side of the Beach Boys I was not really aware of and although not pleasing facts, totally fascinating. I kept dipping into it during the week until the next episode hit the new stands the following Thursday.

It became a seminal Beach Boys article, one we all thought was going to grow into the first heavyweight book on the group (or was that just wishful thinking). Anyhow I've since photocopied it numerous times to pass onto fans who have heard about it but never had the opportunity to read it.

I mention all this as 19 years later the Revisited version has eventually made it onto the bookshelves of Smiths, Waterstones, Dillons, etc. and as the lading and lengthiest piece on Nick Kent's selected writings: *The Dark Stuff* published by Penguin at £9.99.

Nick Kent was always one of the most readable writers on the NME staff. His dedication to the lifestyle eventually has meant a journey through drugs, alcoholic and reclusive phases, which may have provided insight and understanding that only survivors can grasp.

He has included another of his NME articles from 1980 *High and Bri* and concluded with large quotes from Mick Assaya's interview with Brian in the summer of 1992. Nick has re-worked and edited parts of *The Last Beach Movie* and the four chapters now total only 28,000 words but it has lost none of its bite and gritty realism.

We may not have got the book we had hoped for all those years ago but that was probably an impossible task anyway. I recommend *The Dark Stuff* and not only *The Last Beach Movie Revisited* but also the other chapters on Lou Reed, Neil Young, The Rolling Stones, Morrissey, and more.

NICK GUY



DESPATCHES FROM THE TWILIGHT ZONE

THE DARK STUFF - NICK KENT

(Selected writings on rock music 1972 - 1993)

Penguin £9.99

I owe a considerable debt of gratitude to Nick Kent, in that it was his three-part overview of Brian (originally printed in NME as "The Last Beach Movie" in late June/early July 1975) which initially opened my eyes and ears to the still-developing BW psycho-drama and, far more importantly, to a body of work unparalleled in rock/pop for its emotional depth, sheer technical perfection and innovation. At the same time, Nick must also shoulder an equal degree of blame for spiralling phone bills, the relentless pursuit of obscure (and sometimes mediocre) material, trans-Atlantic flights never dreamed of... in short, an obsession. The balance? The music, as ever, always wins, always compensates for the crazy and often questionable world of the Beach Boys.

Those seeking the original 'LBM' must look elsewhere, for the version opening *The Dark Stuff* - retitled "Revisited" - is a largely re-written and extended (i.e. post '75) article which, though somewhat shorter on specifics than the NME pieces, reveals more atmospherics. As with the Gaines book and Brian's pseudo-autobiography, "Revisited" isn't a pleasant read for those still subscribing to the 'girls-cars-surf-fun' ethos that is still, amazingly, the general public's conception of the band... and there are errors of fact that should scream for correction. But - and here I may step on some exhaled toes - what makes Nick's angle on Brian not only valid but also enlightening are the twin facts, seemingly at odds, actually not that incompatible, that Brian's music offered Kent considerable solace during his avowedly bleak teens... and that Nick, also for the greater part of the seventies and eighties, nurtured a drug habit that became a legend in the rock world. Possibly even more so than Brian, Kent simply should not be here. Further, he shouldn't have penned some of the finest thoughts and reportage on rock you'll ever read. But he did, and that's ample reason to buy this book.

I'll not spoil anyone's enjoyment by further outlining the content of Brian's section... but please don't just read that bit - the whole of *The Dark Stuff* merits your attention, not only for its sustained excellence of writing but also because of the context established for Brian's condition. True, we're dealing here with an artist substantially affected by his lifestyle and indulgences... but compared with the likes of Syd Barrett and Roky Erickson, Brian's doing pretty well, thank you.

One overwhelming emotion emerges after reading "The last Beach Movie Revisited" - one of wonder that Brian, given what was happening inside and outside his head, could still manage to create such wonderful music... and hard on the heels of the wonder comes sadness and anger at the wasted possibilities, and at those who helped Brian squander them. SMILE may no longer be the great "what-if" of rock (God knows, we've got enough of it), but Brian Wilson certainly is. What if he really had been "just a hard working (and regular) guy"?

AGD

REVIEWS

THE BEST OF CHRIS RAINBOW - Century Records CECC-00675
(Japanese release only.)

Solid State Brain, Give Me What I Cry For, Mr Man (original single mix* +), On My Way, Tarzana Reseda, In Memory, Allnight*, Living In The World Today*, Dansette*, Bluebird, You And I*, Show Us The Sun*, Dear Brian*, Summer!! (unreleased track)*+, Ring Ring, Be Like A Woman, Love You Eternally, Don't Take The Night Away, Compulsory Dancing (unreleased track)*+, Body Music* + ++

* Re-mastered + Bonus track ++ Released on a video

Last year Chris Rainbow's three albums were issued in Japan on CD - HOME OF THE BRAVE, LOOKING OVER MY SHOULDER and WHITE TRAILS. Now we have a Best Of on CD. Really this could almost be a Volume 2 as LOOKING OVER MY SHOULDER is the best of Chris Rainbow. Nine tracks from L.O.M.S. are repeated here plus four from HOME OF THE BRAVE and four from WHITE TRAILS. "Mr Man" from H.O.T.B. is the original studio mix for single. The single "Body Music" is included plus two previously unreleased tracks "Summer!!" which is terrific (one for those summer car tapes) and "Compulsory Dancing" which is very seventies. Many of the tracks are re-mastered and they all sound great. "Dansette", "Show Us The Sun" and the wonderful "Dear Brian" are all here - if you've never bought any of his music this is the one for you. You won't regret it.

As a fan of Chris Rainbow a few omissions that I'm disappointed with include the single version of "Give Me Just A Little Beat Of Your Heart", some of those great 'B' sides like "Gotta Song" plus "Is The Summer Really Over" from HOME OF THE BRAVE and "Song Of The Earth" from WHITE TRAILS.

Chris recently told me that he is working on a new album that should be out later this year; I'm looking forward to that. Chris is definitely one of the good guys.

MIKE

MUSCLE BUSTLE - Various artists. Classic tracks from the Surf 'n' Drag era. ACE CDCHD 533

Rendezvous Stomp	The Rhythm Rockers	-	1963
Barefoot Adventure	The Four Speeds	-	1989
Bite, Bite Barracuda	The Knickerbockers	-	1965
A Midsummer Night's Dream	Jan & Dean	-	1961
The Playmate of the Year	The Sunsets	-	1963
Burnin' Rubber	Gene Moles & The Softwinds	-	1963
R.P.M.	The Four Speeds	-	1962
Mag Wheels	Gary Usher	-	1988
Muscle Bustle	Donna Loren	-	1964
Loophole	The Royal Coachmen	-	1964
Chug-a-Lug	The Sunsets	-	1963
Ski Storm (Part I)	The Snowmen	-	1963
Those Words	Jan & Dean	-	1961
My Sting Ray	The Four Speeds	-	1962
Twenty Thousand Leagues	The Champs	-	1959
Mighty, Mighty Barracuda	The Knickerbockers	-	1965
The Slide	The Rhythm Rockers	-	1963
C C Cinder	The Sunsets	-	1963
Repeating	The Royal Coachmen	-	1964
Four On The Floor	The Four Speeds	-	1962
Power Shift	Gary Usher	-	1988
Heart and Soul	Jan & Dean	-	1961
Twin Pipes	Gene Moles & The Softwinds	-	1963
Cheater Slicks	The Four Speeds	-	1962
Misirlou	Danny Flores	-	1962
Lonely Surfer Boy	The Sunsets	-	1963

26 tracks all previously released on the Challenge Label. Again a feast for the surf music collector. A mixture of vocals and instrumentals with two tracks listed as co-written by Brian Wilson. Muscle Bustle - Donna Loren, written for the Muscle Beach Party movie. The second listed Brian track, The Sunset's "Chug-a-Lug" is certainly a different song to the Beach Boys' song of the same title so I've got my doubts on that one. The Four Speeds' "Barefoot Adventure", R.P.M. and "My Sting Ray" said to feature Dennis Wilson are included (has it ever been officially confirmed what Dennis actually does on these tracks - sing or drum?).

Jan & Dean's single "Heart and Soul/Midsummer Nights Dream" is here plus "Those Words". Most tracks preceded the big surfin' hits like "Surfin' USA" and "Surf City" and the whole CD is an interesting document of the early history of surf music.

MIKE

GARY USHER - HOT ROD USA - USHER 201

Competition Coupe	The Timers
No Go Showboat	The Timers
Playmate of the Year	The Sunsets
Lonely Surfer Boys	The Sunsets
Gear	Dave Myers & His Surftones
You're The Girl	Gary Usher
Driven Insane	Gary Usher
Barefoot Adventure	The Pendeltons
School Is A Gas	The Wheel Men
Custom Caravan	The Pyramids
Midnight Run	The Pyramids
Wave Hog	The Silly Surfers
Francis The Foul	The Weird-ohs
Leaky Boat Louie	The Weird-ohs
Shame Girl	The Neptunes
I've Got Plans	The Neptunes
My Little Surfin' Woodie	The Sunsets
My Little Beach Bunny	The Sunsets
Jody	Gary Usher
It's A Lie	Gary Usher
The Beetle	Gary Usher
Collision Course	The Marketts
Saturday's Hero	The Go Go's
The Wild One	The Go Go's
The Lonely Stocker	Mr Gasser & The Weirdos
The Revo-lution	Rachel & The Revolvers
Super Torque 427	The Road Runners
Shut Down	The Road Runners

Bonus:

This Bike of Mine	The Super Stocks
Surfer's Holiday	The Super Stocks

No country of origin is listed in the booklet on this one. What you do have are thirty rare singles and album cuts, and in some cases previously unreleased tracks. In this genre Gary Usher was as prolific in terms of writing, producing and recording as anyone during the period covered on this CD - 1960 to 1965. Included are five songs co-written by Brian Wilson: "No Go Showboat" by The Timers featuring Brian on vocals; "The Revo-lution" - Rachel and The Revolvers - one of Brian's first productions; "Shut Down" by The Road Runners - inferior to the Beach Boys version; The Super Stocks - "This Bike Of Mine" - a re-write of "This Car of Mine" from the SHUT DOWN VOL2, a bit like "Catch A Wave" became "Sidewalk Surfin", very interesting. "Surfer's Holiday" - The Superstocks from the Muscle Beach Party movie. The last two tracks are previously unreleased.

Gary Usher co-wrote most of the tracks on this CD. If you are collector of rare surf and hot rod records you will not be disappointed with Gary Usher - Hot Rod USA.

Available from Surfers Rule c/o G Tannfelt, Grev Turegatan 71, 11438 Stockholm, Sweden.

BEACH STREET AND STRIP - Surf King/Bitchin 394 - Import

Weekend	Good Vibrations
Surfing-East Coast	The Dolphins
Surfin'Hearse	The Quads
Jody	Gary Usher
Wah-Wahini	The Rip Chords
Here We Go (The Surfer Boys Are Going Skiing)	Bob Sled & The Toboggans
Fun Last Summer	The Sidewalk Surfers
Mary-Ann	Good Vibrations
Little Bit Of Heaven	California Suns
Skateboard	The Racers
California On My Mind	The Excels
Summer's Over	Gary & the Wombats
She Rides With Me	The G.T.O.'s
Big 'T'	The Reveres
Custom Caravan	The Pyramids
Draggin' The Main	The Upsetters
Sneaky Little Sleeper	The Four Wheels
Little Sidewalk Surfer Girl	The Hondells
Go Go Little Scrambler	Tony Harris With the Woodys
Skateboard Surfin' USA	Jan Berry
GeeTO Tiger	The Tigers
Run, Little Mustang	The Zip-Codes
Mustang 2+2	The Casuals
SS 396	Paul Revere & The Raiders
Camaro	The Cyrkle

For many many years the fans of vocal surf and drag music have been poorly served. There have been many compilations of the well known clutch of tracks, but nothing that even comes close to the classy girl group, Doo Wop, or Obscure Soul issues which have filled collectors lists. Recently however there have been a most definite awakening of interest with the 3-CD Surf Set, two good Sundazed issues and a wealth of tasty material coming from M & M in Japan. Now to add to these, fans of vocal surf and drag can dig deeper into lesser known territory with the arrival of a new CD, "Beach Street & Strip".

There are 25 vocal tracks of good clear sound quality. It kicks off in fine style with one of the very best BB soundalikes ever from Good Vibrations (that's the group) with "Weekend". They also crop up again with "Mary Ann" which you would swear was written by Brian. The price of the CD is worth it for these two tracks alone, but you'll also find rarities from the Rip Chords, Hondells, Jan Berry, Gary Usher and a host of lesser known names. All the major writers of the genre are represented, including one of Brian's more obscure songs written with Roger Christian, "She Rides With Me" sang here in a powerful version by the G.T.O.'s. I wonder just who sang on that session!

The whole CD is arranged to represent a weekend in about 1964 in Southern California: we go surfin' on Saturday, go draggin' and biking on Sunday and then drive off into the sunset with our gal or guy (whatever turns you on) into the sunset. The CD comes with an 8 page booklet with full track details, so if you love the high surfin' wail and burning rubber, check out this CD while it's available.

KINGSLEY ABBOTT



Jan & Dean 1992



The Honeys
Ginger, Diane &
Marilyn

Photo by Sean
Macreavy



Carl Wilson
Photo by Tomonori
Wanibe

Beach Boys test new waters with 'Summer in Paradise'

By Dave Becker
STAFF WRITER

ANYBODY who has written off The Beach Boys as a creative void, a nostalgia-fueled oldies machine living off its tarnished past, is in for a big surprise, promises vocalist Mike Love.

After years of getting by on the old hits and occasional movie soundtracks, the Boys hope to kick up some dust with the new "Summer in Paradise" album.

The album consists of all-new songs structured around environmental themes, Love says. The title track is a

centerpiece of the group's current tour, which stops in the Bay Area this weekend. The response so far indicates this could be the beginning of a whole new era for the 32-year-old act.

"To be honest with you, over the last couple of years we have been coasting creatively," Love says over the phone from Washington, D.C., where he's attending a transcendental meditation conference.

"On stage, we generally try to play the songs that are going to make the most

Beach Boys: Back in the swim

Continued from page C-1

people happy, because we figure that's our job, and people mostly want to hear the old hits.

"And as far as the recording studio, we've primarily just been doing songs for movies. That's how we came up with 'Kokomo,'" the No. 1 hit from the soundtrack of 1988's "Cocktail."

The Beach Boys' creative slide began in the late 1970s, when the group released a series of commercial and artistic flops. The band's stagnation coincided with the decline of Brian Wilson, the driving creative force behind the group's 1960s and 1970s hits.

Wilson's widely publicized drug and psychological problems have kept him separated from the band for more than a decade, but Love says he and the rest of the Boys didn't face up to the reality of the situation until early this year.

"I guess there was some wishful thinking for a long time that Dr. Landy (Wilson's controversial therapist) would loosen his grip on Brian and he'd get over his paranoia enough to get back on board," Love says.

"Eventually we had to admit we have no idea when that's going to happen. To have The Beach Boys at full creative strength, we'd obviously have to have Brian involved as a healthy, contributing member, but we can't just sit around and wait for that to happen.

"So with 'Summer in Paradise,' we've pretty much forced ourselves to be more self-reliant. It's not going to be the same as if

REVIEW

- **The Beach Boys, with America**
- **2:30 p.m. Saturday**
- **Concord Pavilion, 2000 Kiker Pass Road**
- **\$12.50 lawn seating, \$25 reserved, \$5 lawn seating for children**
- **2:30 p.m. Sunday**
- **Shoreline Amphitheater, 1 Amphitheater Parkway, Mountain View**
- **\$12.50 lawn, \$22.50 reserved**
- **762-BASS**

Brian was involved, but it's going to be the best we can make it."

The new album stems partly from a growing sense of nostalgia when The Beach Boys sing their old hits in concerts. While tunes such as "All Summer Long" and "Surferin' Safari" have lost none of their pop charm, the idyllic vision of California life they celebrate has faded.

"Thirty years ago, when people started listening to The Beach Boys, they could go to the beach without worrying about toxic waste washing up or getting skin cancer because of holes in the ozone," Love says.

"We really cherish the legacy of The Beach Boys and the positive outlook we put out, but the way of life we sang about is definitely under attack."

Love says he's happy to finally have The Beach Boys' legacy properly documented, thanks to

"Good Vibrations," the new five-disc retrospective of the group's career. Besides all the hits and plenty of rare demos and studio outtakes, the set also includes portions of Wilson's legendary, never-released "Smile" album.

"I think The Beach Boys didn't get the recognition we really deserved for being bold and creative musicians, and this set does a lot to show how the group evolved and did some really pretty daring things," the singer says.

"We did stuff that in our own way was as psychedelic as anything else going on in the '60s, but it wasn't recognized as that because of our image. I don't think there was anything more avant garde than 'Good Vibrations,' but the record company kept pushing us as this good-time surfing group, so that's what everybody saw."

The boxed set and "Summer in Paradise" are especially sweet because there's an awareness that The Beach Boys may be getting close to their last hurrah. After being written off for years as an embarrassing nostalgia act, it would be nice if they could exit with heads held high.

"The Beach Boys aren't through," Love says. "There are still a lot of statements left for us to make. But we do have to recognize our mortality; we can't keep it up forever."

"When we do decide to call it quits, we want to leave people with something that's fresh and meaningful, not all memory lane. It would be nice for the group to go out with a certain amount of dignity, to really stand for something."

SOUTH CHINA MORNING POST
10TH JUNE 1994

HONG KONG

Love surfs on Asia's good vibes

GEOGRAPHICALLY, Nathan Road is just a few thousand kilometres from California. But it is light years away from the beach culture epitomised by such Beach Boys classics as *Surfin' USA* and *Good Vibrations*.

However Mike Love, who as lead singer of the '60s group provided the voice that defined that laid-back sun, surf, sand (and a few other things besides) era, appeared completely at ease as he took a stroll along Hong Kong's premier thoroughfare yesterday with *Keeping Posted*.

"I love Asia," he drawled softly as he walked arm-in-arm with his wife Jacquelyne (pictured). "I feel so much at peace here."

Not that Love has had too much opportunity to experience such tranquillity in Hong Kong. He was only into the second day of his second visit here - the last time being eight years ago when he stopped over briefly with fellow Beach Boy Carl Wilson.

But he has enjoyed a "spiritual affiliation" with the East through being a fervent follower of transcendental meditation for nearly three decades. And he attributes the two hours of meditation he does unflinchingly every day to helping him contain the demons that lurk beneath practitioners in the stress-ridden pop industry.

"I was in the ashram at Uttar Pradesh in India with the Beatles," he fondly recalls. "My lasting memory of that time is Paul McCartney coming in to breakfast strumming *Back In The USSR* on a guitar."

It is now over 30 years since, as Love puts it, "the fall of '61," when the Beach Boys first hit the charts.

KEEPING POSTED



GLENN GALE

TEL: 565 2287 FAX: 811 1278

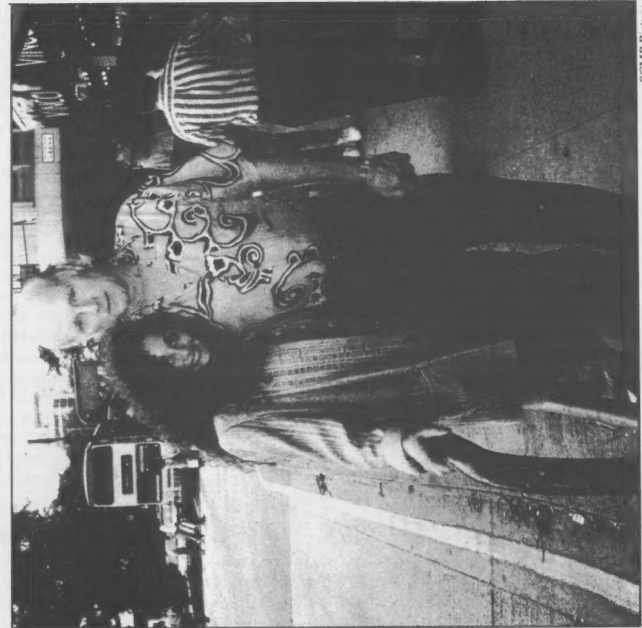
So the hair sprouting more generously from Love's chest than further north of his body is the one concession to time, and thick gold rings embedded with expensive stones on nearly every finger the only concession to fame and fortune.

Love was in town as the star "surprise" in his alter-ego - as lead vocalist of his own group, the California Beach Band, at a private function being held in the Grand Hyatt ballroom last night.

But the Beach Boys still go on. From the old line-up remains Al Jardine, Carl Wilson and himself with Brian Wilson occasionally joining in (Dennis Wilson is dead).

And soon they may play in Hong Kong. Said Love: "There is talk of us performing at all the Hard Rock Cafés in Asia sometime in September."

That should fit in neatly with the opening of Hard Rock Cafe, Hong Kong, in August.



SCMP Picture

PLATINUM CARD

BY INVITATION ONLY

PRESENTS

Songmasters INSIDE-OUT

MARCH 14TH, 1994

EAST MEETS WEST THE MUSICAL LEGACY OF BOTH COASTS

FEATURING

Felix Cavaliere ☆ John Phillips and
The Mamas & The Papas
Ronnie Spector ☆ Brian Wilson

HOSTED BY SINGER-SONGWRITER

Lois Walden

PIANO

Hubert "Tex" Arnold

Brian Wilson's Poignant Return To The Stage

INSIDE OUT: At a recent edition of the Songwriters Inside-Out series at the Algonquin Hotel here, the theme was "East Meets West: The Musical Legacy Of Both Coasts." Well representing the subject were John Phillips and the Mamas & The Papas, Scott McKenzie, Felix Cavaliere, and Ronnie Spector, but the person everyone, including the participants, came to see was Brian Wilson. The evening's format, with each act performing a few numbers acoustically in the hotel's small, legendary Oak Room, had an air of disarming intimacy. And when Wilson was led to the piano more than an hour into the evening, the room's atmosphere became charged with anticipation and hope. Wilson sat down, and after staring at the keyboard for a few long seconds, woefully confessed he couldn't remember how to play "Caroline, No." The artists surrounding him gently and supportively urged him to play anything he wanted, and, with some hesitation, he launched into "God Only Knows," only to quit after two verses. And so it went. Perhaps as an homage to his hero, Phil Spector, Wilson then tackled "Be My Baby," unintentionally stealing it away from Ronnie Spector, who, only minutes earlier, had told the audience that it would be her show closer later in the evening. After a few verses of "California Girls," he nervously laughed

and said, "I can't think of anything else," tinkered with "Do It Again" and "This Could Be The Night," and abruptly left. Sum total of minutes at the piano: maybe 15. The crowd applauded wildly, whooped and hollered for more, but Wilson was gone... if he was ever really there.

For some, Wilson's tortured attempt obviously amounted to some triumph of the spirit, a clear improvement from days when he could do nothing at the piano but rock back and forth. For others, his fragility was so heartbreaking that it seemed nothing short of cruel to parade him out like some damaged, yet beloved, circus animal. Bittersweet, either side you come down on.

by Melinda Newman

And what about the other performers? All were fine, but Cavaliere, who has a new *Don Was*-produced album coming this spring, was the only one who didn't have "Nostalgia Act" stamped across his forehead. Phillips' songs, such as "California Dreamin'" and "Creeque Alley," transport the listener instantly, almost magically, back to the '60s, whereas Cavaliere's best tunes are timeless. "Groovin'" fits in any time, any sunny day, any decade. Thankfully, there's a place, if not a need, for both.

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Don Was Holds Forth On What Will Be Visual Projects, Brian Wilson Sets In The Works

BY CRAIG ROSEN

LOS ANGELES—With recent credits ranging from the Rolling Stones' upcoming "Voodoo Lounge" and Bonnie Raitt's "Longing In Their Hearts" to "Rhythm, Country & Blues" and the "Flintstones" and "Backbeat" soundtracks, Don Was may be one of the hottest producers in contemporary music at the moment. Yet he has his sights on moving into the visual medium.

"I see the visuals becoming so much more inseparable from the audio portion of music," says Was. "I believe that there is this generation of listeners out there who have grown up seeing their music and it is really critical to start employing visuals in a real organic fashion, instead of just making a video after a song is done."

In that light, it makes perfect sense for Was to list Francis Ford Coppola along with "great singers" like Merle Haggard and Tony Bennett as artists he would like to work with.

If Was' wish list is short, it is because he has already worked with some of the biggest and most influential names in popular music. He recently wrapped a Kris Kristofferson album for his own MCA-affiliated Karambolage label. The label will make its bow July 19 with a Was-produced album by ex-Rascals front man Felix Cavaliere.

Was is also working on two albums with the mastermind behind the Beach Boys, Brian Wilson. One is a studio album still in the works, which Was hopes will be ready for an early 1995 release. The other Wilson project will be a soundtrack, tentatively due in the fall, for a documentary about the artist that Was is directing

for the BBC's "Omnibus" series. "Part of it will be his first solo concert," says Was.

The High Llamas GIDEON GAYE

TARGET

LET'S ASSUME THAT THE GREATEST POP album of all time was never actually released. It was supposed to be—the cover was commissioned and the release date was scheduled for January 1967. But then the project collapsed in paranoia and mistrust. It was The Beach Boys' Smile album. What remained of it has turned up on a brilliant, scary, hour-long bootleg CD. It is safe to assume that that CD, along with everything else by The Beach Boys, sits on top of the hi-fi of The High Llamas' Sean O'Hagan.

O'Hagan isn't as mad as Brian Wilson, fortunately. He's reasonably thin, too, a busy, mostly studio-based musician who co-fronted Cork's

heavily-influential Microdisney with Cathal Coughlan in the 1980s. His gentle, expert guitar was the sonic antithesis of Coughlan's astonishing vocal rages, which was just the way the pair of them liked it.

Since Microdisney's dissolution in 1987, O'Hagan has followed the Brian Wilson trail, looking for clues in Camberwell pubs and working through the night. High Llamas, his solo debut in 1990, was a lovely record; the mini-album *Apricots*, later bumped up to the full-length *Santa Barbara*, was even better. But Gideon Gaye is the masterpiece. O'Hagan could play it to the annual Beach Boys convention and simply wait in his seat while everyone queued to shake his hand. It's that special.

Usually when artists ape the work of other artists it's a sad old affair, made worse by their outraged denials. Not here. O'Hagan has merely borrowed Wilson's tools—strings, flutes, Vox organs, harpsichords and glockenspiels—and, adding a dozen gorgeous melodies of his own devising, created a secret Beach Boys classic which, it just so happens, none of them play on.

Half instrumental, half vocal, Gideon Gaye boasts 75 per cent of the sublime musical air of Smile, but more particularly the full dreamy quota of the underrated *Holland* (1972), which he wryly salutes on the track *The Dutchman*. Songs like *The Goat Looks On* are thoroughly primed for a Carl Wilson vocal, but don't disappoint when the warm voice of O'Hagan turns up instead. Track *Goes By* and *Up In The Hills* are simply perfect arrangements, a couple of belated

LOVE SETTLES SUIT VS. WILSON, ET AL. Mike Love of the Beach Boys has settled a defamation suit filed against his former band mate and cousin Brian Wilson. In October 1992, Love sued Wilson; Todd Gold, the co-author of Wilson's autobiography "Wouldn't It Be Nice"; and Wilson's former psychologist and business partner Dr. Eugene Landy, saying that the book defamed him (Billboard, White Paper, Oct. 5, 1991). Terms of the settlement, including a payment to Love, were confidential. Attorney Jerome Billet, the court-appointed conservator for the person and estate of Brian Wilson, says he has been advised that the settlement was dictated by book publisher/co-defendant Harper Collins' insurance company and reflected what would have been the costs of defending the action. Love's attorney Philip Stillman says that a separate suit, in which Love alleges that Wilson deprived him of songwriting credits and royalties, is pending; a trial is set to start April 26 in U.S. District Court in Los Angeles.

ed symphonies to God, if you like. It's so un-'90s it makes the head swim. You can hear O'Hagan at his best on Gideon Gaye. Maybe someday a copy will find its way to Brian Wilson and he will love it too.

David Cavanagh

JULY 3 1993 THE TIMES MAGAZINE



THE VULTURE picks over the bones of contemporary culture



PET SOUNDS
(1966)

WHILE THE rest of the Beach Boys were out on the road in 1966 peddling their simple vision of sun, surf and unconsummated sex, Brian Wilson was holed up in a California studio going quietly bonkers. When they returned, *Pet Sounds* was

nearly finished, the product of Wilson's genius, patience and (literally) fevered imagination.

The Beach Boys had made their reputation by blending English beat music with American barbershop harmonies. Those elements were still in place, but Wilson now added location recordings, experimental studio techniques, sound effects and an unprecedented range of instruments to create the first rock album which could never be reproduced live.

The country music argument that only families can sing true harmonies is supported here by the delicious blend of Brian, Carl and Dennis Wilson with their cousin Mike Love. The unsung hero of the album is lyricist Tony Asher who co-wrote eight tracks.

LETTERS

Hi Mike

Just a few lines to let you know about a concert my wife and I attended at the Mitchell Theatre in Glasgow on April 6th.

The ad in the local paper had me rubbing my eyes SMILES & GOOD VIBRATIONS (A TRIBUTE TO BRIAN WILSON) with THE PENDLETONES (BMX BANDITS & SUPERSTAR) and The Pearlfishers.

After a few rare Brian tracks played before the show opened (also at interval and end) The Pendletones came on stage, shirts as expected and all band members introduced as members of the clan Wilson.

The songs as follows:

Wouldn't It Be Nice, I Wanna Pick You Up, Do It Again, Breakaway, Surfer Girl, My Diane, Mrs O'Leary's Cow, Girl Don't Tell Me, You're So Good To Me, You Still Believe In Me.

The Pearlfishers & Guests played:

Mount Vernon & Fairway, Cabinessence, A Mess Of Help To Stand Alone, Sloop John B, I Just Wasn't Made For These Times, Rainbow Eyes, It's Over Now, Melt Away, Love & Mercy (with extra verse), Sail On Sailor, The Night Was So Young. All the songs were done with great humour, skill and knowledge of Brian's work - Mrs O'Leary's Cow was amazing, as was Cabinessence, great to see this kind of Brian's work done on stage live - I wish the Beach Boys would take note.

The Fairy Tale was excellent, also done in full with members of all bands taking part, very well done.

Everyone who took part came on stage at the end and sang Love & Mercy - pure magic.

I could have listened to these guys all night but almost two hours of PET SOUNDS, SMILE and rarely played songs even convinced my non-believing wife that Brian's work tops them all.

Cheers

WILLIE ANDERSON

Dear STOMP

With reference to Nick Guy's article "A Point in Favour of Pets", it is not unheard of for PET SOUNDS to be voted the best album of all time.

Just a few months back, the NME also conducted a poll with their journalists/correspondants etc., which they tend to do every 8 yrs or so, and PET SOUNDS was voted No.1 then.

I also recall that when PET SOUNDS was issued in digitally remastered 'form' on vinyl (7 yrs ago) Record Collector magazine said something along the lines of "with each passing year, PET SOUNDS sounds more and more like the best album of all time."

So it appears there are more people out there with good taste than we realise!!

Keep up the good work,

GRAHAM WOOD

Hello again Mick

I wonder if you know about a Brian Wilson tribute concert performed at Glasgows Mitchell Theatre on April 6? It was part of the Glasgow Sound City Concerts the Pearlfishers and the Pendletones (BMX Bandits), gave us a great concert full of songs we all want the Beach Boys to do. They even did Breakaway, a song the group said they couldn't handle live.

The enthusiasm and love for Brian's music came shining through from these lads great Scott! During the intermission we were treated to Mount Vernon and Fairway LIVE the whole lot music and all... I've died and gone to... Kokomo???

From 7.30 to 10.15 I was in the nearest faraway place. After the concert in the car going home my wife (who doesn't understand my psycho fanatic BW condition) said she had heard a lot of songs she hadn't heard before, and that she thought the one about a.. (wait for it)... HORSE was great!

I looked at Michael Donnelly a fellow STOMPer - THE ONE ABOUT A HORSE???

2 secs later... AAH CABINESSENCE (IRON HORSE). On future records maybe it should say CABINESSENCE (a horse song).

THANX Pearlfishers/Pendletones from everyone who saw the show, and all the rest whose hearts are in the right place for Brian and his music (Just like you lot).

TOM MCGILL

Dear STOMP

I'm a huge Beach Boys fan. I first saw them around 1964 when I was too young to drive but my father drove me. They were at the Memorial Auditorium in Dallas, Texas where I grew up and I guess I've seen them 35 times or so since then. I saw them this week and they were AWESOME. As usual, "California Girls" was the first song. They sounded great on all but two songs ("Wendy" and "Kokomo"). They did a few songs with acoustic guitars ("Surfer Girl", which was not "dedicated to all the lovely ladies in the audience", was one of them), "Hawaii" sounded great. They did "Caroline no" which I don't remember having seen them do and I saw Carl on keyboard for the first time on "All This Is That".

I now know what Matt Jardine looks like. I wouldn't say he's great on the high parts but it's good to keep it in the family. Mike was semi-under control and it was a great concert.

By the way the concert was at a place called Merriweather Post Pavilion not too far from Washington DC.

LARRY SMOOT - USA

Dear STOMP

I have one copy of CHILD OF WINTER for auction: 1974 FRENCH single W/PS - minimum bid: £60.00 (or Francs 500 or \$US85.00)

About Proud Mary done live on French Radio:

On July 13th, 1992 BERNARD LENOIR from FRANCE-INTER radio aired an interview of BW done by M Assayas (French writer for LIBERATION and Rock monthly paper les INROCKUPTIBLES, also a fan of BW). At the time, Assayas wrote a story about BW and the BBs for les INROCKUPTIBLES - 1992 Summer issue - Brian played him the track of PROUD MARY and sang on it live in his car!

My comment Not so fabulous stuff as read elsewhere! Sorry Folks.

GERARD HUBERT Domaine du Parc, 6 Avenue des Alpagas, 44300 Nantes, France

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Dear STOMP

Thank you for the historic 100th issue of your fanzine - congratulations!

Please note that the following is based on speculation but there may be some truth to this story since I heard it from a fairly knowledgeable source.

I was speaking to a fellow Beach Boys fan recently when he informed me that the Capitol "two-fers" had been deleted due to an argument between the Beach Boys and Capitol Records.

Apparently, Mike Love wants the "two-fers" released as single, budget-priced CD's, hence minus the bonus tracks and booklets!! For a person who seemed so indifferent about how Capitol "exploited" the Beach Boys' '60s catalogue it certainly is illogical behaviour.

However, the good news is that Brian Wilson wishes to re-release the "two-fers" through Rhino Records in a revamped form - i.e. different bonus tracks. WOW!- wouldn't that be fantastic!!

Well, this may just turn out to be a rumour but does anyone at STOMP know of this situation?

Anyway, thanks for the fanzine and I look forward to a STOMPpy future.

MARK KENNEDY AUSTRALIA

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WANTED - Music for Sunflower songs - especially "Forever". Ring Phil - 0246 209560.

FOR SALE: BRAND NEW BOOK of '70s UK cuttings of Beach Boys. THE MIDDLE YEARS is 90 pages A4 size and is yours for £10 including UK p & p. Also available now: "The Smile File" - European edition at new reduced price of £13.75 including UK p & p. Order these limited editions now as they won't be around long. Kingsley Abbott, Hollycot, High Common, North Lopham, Diss, Norfolk, IP22 2HS.

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NEWS

This issue is late (as usual) because we are always waiting for some last minute HOT news. That's my story and I'm sticking to it.

Last reports from across the Atlantic are that Video Channel (VH1) (Video Hits 1) are planning a Beach Boys concert, i.e. Unplugged, for broadcast and possible album. Seems like a cheap and quick way to get a new album on the market. After all it is over twenty years since the last official "live" album so maybe it's about time. But going by current form, it could be half good; personally I am not a live album fan but I would rather have a live album than no album.

Now Brian Wilson news: according to reports the much touted Brian Wilson BBC documentary, aimed to show the creative/artistic side of Brian Wilson is set to start filming during July; many old Brian Wilson songs like "Caroline No" have been recorded, with more to follow. It's still odds on the first recorded Don Was, Brian Wilson album could be the soundtrack to the documentary. So, in the not too distant future, we could get two new albums, a Brian Wilson album without the Beach Boys and The Beach Boys without Brian and no new material on either!

Other news: 'Under the Boardwalk' is reported to be the new US single for 1994, but no copies have yet been sighted by our U.S. correspondents.

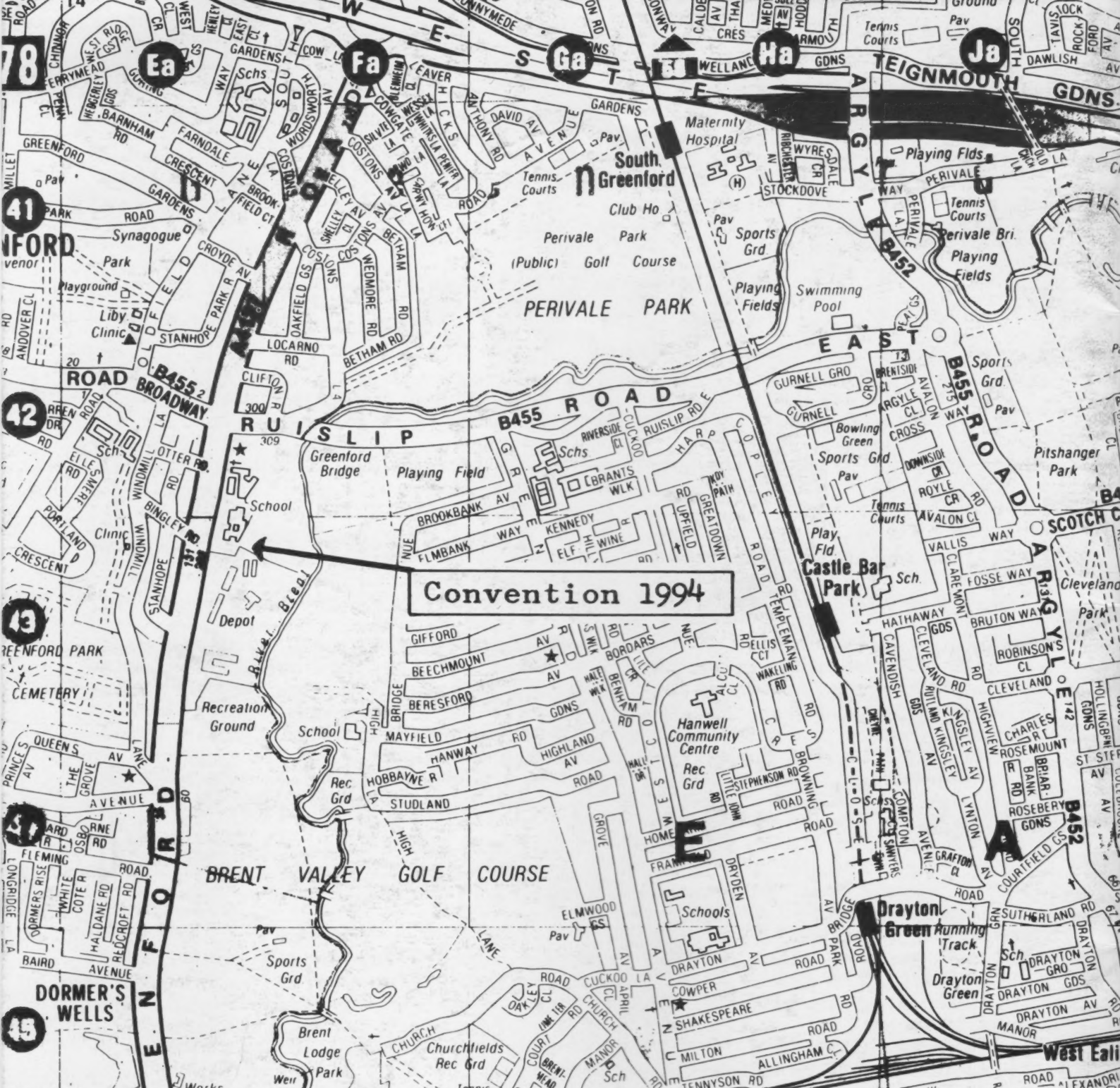
The new America album HOURGLASS unsurprisingly features Carl Wilson. It's America's first new album for about nine years. Carl can be heard prominently on "Mirror To Mirror" and "Whole Wide World" and even shares lead vocals on "Garden Of Peace". Carl sounds like he's enjoying himself on some new material. Still no news on the Carl/Gerry Beckley/Robert Lamm project.

Stupid news dept.: US Capitol in their wisdom are deleting all the wonderful two-fers and re-issuing all the original Capitol albums singularly without bonus tracks. A move that I'm sure will be ignored by all true Beach Boys fans. The record company seems to think that there are people out there that want to replace their old albums individually. A backwards move for sure after the best re-issue programme ever.

And finally, Mike Love has tied the knot for the 9th time. In a lavish ceremony at an ancient Piute wedding site on the shores of Lake Tahoe, he exchanged vows with 19 year old Jacqueline Piesen, a lass he had some seven years earlier judged at a bikini contest in Hawaii. Among the 300 guests, most of whom seem to have been dressed in white, was the couple's five-year-old son, Brian.

MIKE GRANT

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